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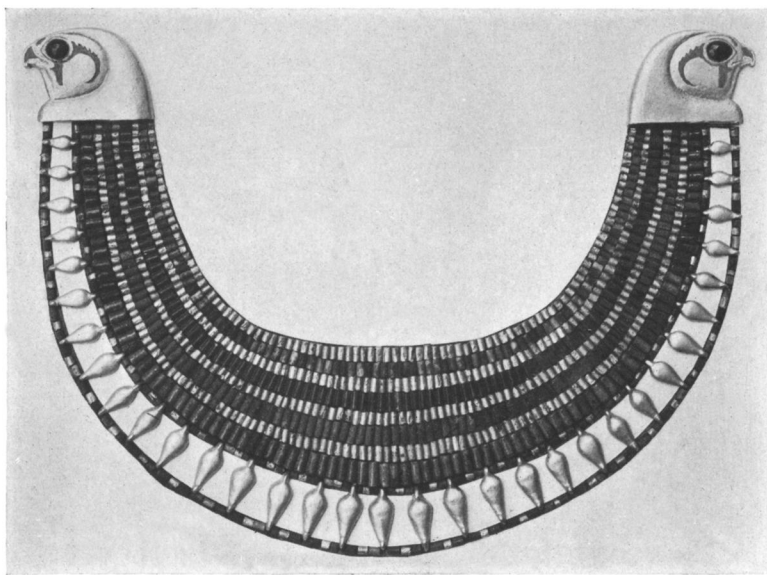
JEWELRY IN THE METROPOLITAN MUSEUM OF ART

FROM the Museum collections may be gathered together specimens of the jewelry of all the important nations and periods of ancient and modern times.

As these examples are not kept together as a whole, but are scattered through the various departments, the following list has

laces of faience and semi-precious stones, the most common of which are amethyst, carnelian, lapis lazuli, and green felspar, collars of beads of various materials and combinations of colors, and bracelets and anklets of a similar nature.

Amulets, such as figures and symbols of deities, were worn as pendants in combina-



BEAD COLLAR FROM TOMB OF SENEPTISI
EGYPTIAN, XII DYNASTY

been prepared to give the visitor an idea of the extent of the Museum possessions in this line and the locations where the various classes may be found.

EGYPTIAN JEWELRY

The ancient Egyptians wore jewelry both for its decorative effect and because of its amuletic significance. Among the articles of purely ornamental character are neck-

tion with beads. Scarabs occur with other amulets in necklaces and in their common use as seals were often mounted in rings. Some scarabs and amulets were cut either from semi-precious stones or from a softer stone, such as steatite, which was then covered with a vitreous glaze. Others were made of a frit or pottery, cast in moulds, and glazed.

The Egyptians were expert at combining

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colors harmoniously in their jewelry, and particularly fine effects were produced by their use of cloisonné inlay in pectorals and similar ornaments. In this technique pieces of colored stones or glass are set into cloisons arranged often in elaborate de-



EARRINGS, GREEK
IV CENTURY B. C. OR LATER

signs, with an effect similar to that of our cloisonné enamel. Knowledge of almost every technique employed by goldsmiths today can be seen in Egyptian signet rings, diadems, girdles, and earrings.



DISK, CYPRIOTE
LATE BRONZE AGE

FIRST ROOM (4000-3000 B. C.), I: D 3
Beads of polished stone.
Bracelets of flint and bone.

NEW ROOM (2150-1700 B. C.), I: H 2
Collar and necklace of faience beads and string of obsidian beads mounted in silver, from the tomb of Hapi Ankhtifi.
Collars, necklaces, girdles, bracelets, and

anklets of beads, circlet and rosettes of gold from tomb of Senebtisi.

NEW ROOM (1580-1350 B. C.), I: H 1
Two cases of scarabs of faience and stone.
Beads, pendants, and rings of faience and glass.

SIXTH ROOM (1580-945 B. C.), I: E 5
Scarabs.
Rings of faience and scarabs mounted in metal.
Girdle of very finely plaited gold with ornaments of applied filigree work.
Necklace of gold with pendants inlaid with blue glass.
Necklace of openwork gold beads and pendants.
Gold earrings, one with inlaid decoration.
Various gold amulets, pectorals, and ornaments, some inlaid with colored stones and glass.

EIGHTH ROOM (945-30 B. C.), I: E 7
Beads of faience, shell, stone, and glass.
Various amulets of stone, wood, faience, and glass.

NINTH ROOM (30 B. C.-640 A. D.), I: D 5
Beads of millefiori glass, and colored glass imitating gold or silver.

GOLD ROOM, II: C 32
Pendants of gold in the form of rosettes, rams' heads, and flies.
Gold earrings, neck chains, and rings.

PHOENICIAN JEWELRY

The Phoenicians were not a creative people in matters of art but borrowed freely from neighboring countries. Their jewelry well illustrates this, being a composite type reflecting and combining the styles of those people with whom they came in contact—especially the Egyptians and Assyrians. They did, however, become masters of technique and spread their skill in goldsmiths' work, together with some of the forms they had borrowed, as the amphora earrings, to the Greeks, Etruscans, and other European people. Their jewelry has been found mostly in Spain and Cyprus, where they established great centers of trade.

GOLD ROOM, II: C 32
Earrings.

GREEK JEWELRY

Of prehistoric Greek or Mycenaean jewelry, perhaps the most typical objects that have come down to us are the disks of

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thin gold ornamented with plant and animal forms beautifully and naturalistically wrought in repoussé. These were worn sewn as ornamentation on garments and a great many have been found in the tombs

them was always a means, never an end. They were most sparing in their use of precious stones. In fact, they did not employ them at all until the third century B. C. When color was desired, it was generally



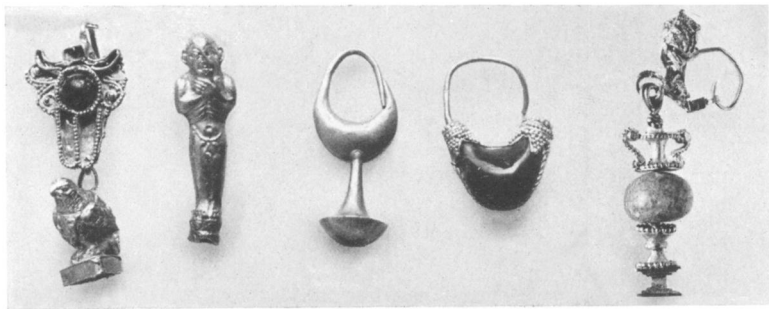
BACK OF A FIBULA, GREEK
IV CENTURY B. C.

of Mycenae and other centers of that civilization. Noteworthy, also, are the gold rings, with beautifully engraved bezels. Reproductions of such disks and rings will be found in I: H 4.

The jewelry, however, which is espec-

supplied by a touch of enamel. Even when they did use gems, there was a marked feeling of restraint.

The Greek goldsmith excelled in the arts of repoussé, chasing, and engraving, of intaglio, and of soldering small objects on



EARRINGS AND FIGURE OF MOTHER-GODDESS
CYPRIOTE

ally worthy of consideration from an aesthetic standpoint is that dating from the fifth century B. C. onward. The Greeks never allowed the intrinsic worth of their material to overbalance the artistic merit of their jewelry. Gold with

gold surfaces and joining together the thinnest plates of metal. He was a master both of the granulated and of the filigree decoration; and he did exquisite work in plaiting gold into chains, and in modeling gold into little figures, either human or animal.

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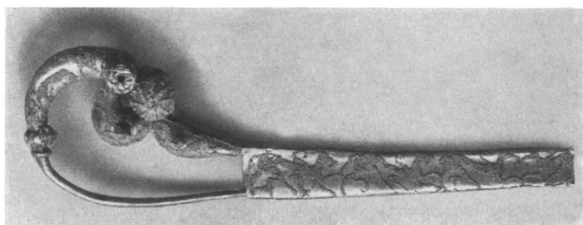
GOLD ROOM, II: C 32

Group of diadem, necklace, earrings, ring, and flower ornaments, found together in one tomb.

Earring of fifth century B. C. Siren playing a lyre, of gold with filigree decoration.

Back of fibula in form of a pediment ending in winged horses, filigree decoration in gold

Oxford University. The collection includes specimens of the personal ornaments of the Cypriote people ranging in date from the crude silver spiral earrings of the Bronze Age, through the more refined Egyptian and Greek styles, to the millefiori beads and jeweled ornaments of Roman and By-



FIBULA, ETRUSCAN
VII CENTURY B. C.

Necklace with pendant decorated with head of Dionysos.

Jewelry from Panticapaeum, Crimea.

Jewelry from Babylonia of various periods.

Pair of earrings set with garnets, with pendants of turquoise.

CYPRIOTE JEWELRY

The jewelry of Cyprus reflects the influence of the different nations with whom its people came in contact—in a manner similar to Phoenician art. In itself it offers a con-

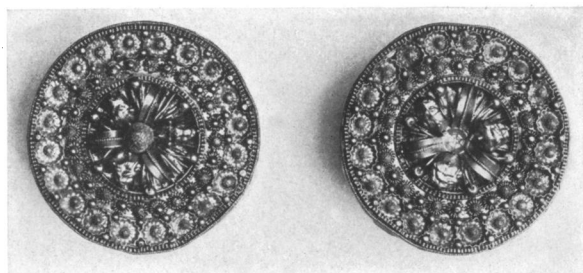
tinuous record of the influence of different peoples on art as they successively gained supremacy. The Cesnola collection of Cypriote jewelry owned by the Museum is very large and important. It is fully described in the recently published handbook, Cesnola Collection of Antiquities from Cyprus, by Professor John L. Myres of

GOLD ROOM, II: C 32

A representative collection ranging from the Bronze Age to Roman times.

ETRUSCAN JEWELRY

The Etruscans were famed over all the



GOLD DISKS, ETRUSCAN
VI - V CENTURY B. C.

ancient world as a gold-wearing nation. One finds many allusions to this trait in their character and they were on this account despised as effeminate. They seem to have thoroughly grasped the possibilities of gold. Their earlier jewelry especially shows extraordinary fineness and elaboration of workmanship. They employed a

tinuous record of the influence of different peoples on art as they successively gained supremacy. The Cesnola collection of Cypriote jewelry owned by the Museum is very large and important. It is fully described in the recently published handbook, Cesnola Collection of Antiquities from Cyprus, by Professor John L. Myres of

method of making particles of gold adhere together which shows no trace of solder. Surfaces were decorated by interweaving delicate threads of gold, by sparing use of enamel, and chiefly by soldering on to the background quantities of microscopic grains of gold. The very fine granulation belongs only to the earlier work; later, the particles become larger. Etruscan jewelry is usually divided into two classes: the earlier, somewhat Oriental in character, fine in workmanship, and of great beauty—reaching its zenith in the seventh and sixth centuries B. C.; and the later, noticeable for the size of ornaments and the lack of fineness of execution.

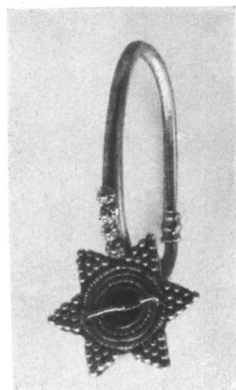
GOLD ROOM, II: C 32

Fibula with granulated decoration.
Large gold bulla with figure decoration.
Pendants of sharks' teeth mounted in gold with granulated decoration, worn as amulets.
Neck-chains of plaited gold or gold links, some with pendants.
Hairpins with decorated heads.
Rings.
Gold earrings, some set with gems.
Funerary wreaths of gold leaves.

ROMAN JEWELRY

Though there was, of course, a strong Greek influence in the jewelry of Imperial Rome, there can be little doubt that the fountain-head of its design was in the Orient. What Greek feeling there is speedily disappears before the growing love of splendor and the use of precious stones for ornamentation—a taste introduced from the East as a result of Roman conquests in Asia Minor. Display was the sole end in view, and the Romans, both men and women, loaded themselves with gorgeous jewelry. Pearls and emeralds were the most highly prized of stones. The former seem to have been particular favorites for earrings. Necklaces were generally made use of for carrying amulets in the form of special stones considered to have talismanic attributes, or charms inclosed in golden "bullae"; for the Romans were a superstitious people. The neck-chains were frequently adorned with gems, often as beads, alternating with the gold links. In later times Imperial gold coins surrounded by an

openwork setting, were much worn as pendants—the most pleasing of all forms of Roman goldwork. Bracelets were a favorite ornament and were often of surpassing splendor. Rings, too, set with gems were worn in great profusion.



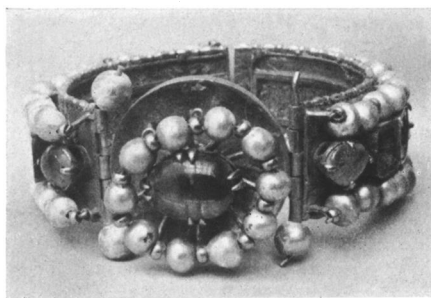
EARRING, ROMAN
IMPERIAL PERIOD

GOLD ROOM, II: C 32

Necklace, gold and oxidized blue glass beads.
Earrings.
Gold wreath and inscribed leaves from Syria.

BYZANTINE JEWELRY

The personal ornaments of the Byzantine period were, in design, the result of a com-



BRACELET, BYZANTINE
VI CENTURY A. D.

promise between Eastern and Western influences, combining the dignity of classical traditions and Oriental skill in exuberant and fanciful decoration. Specimens of

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Byzantine jewelry are of great rarity. The goldsmiths' work itself was coarse as compared to that of classical periods. It was decorated with quantities of splendid gems and cloisonné enamel upon pure gold, of the utmost beauty of design and coloring. A great deal of Byzantine jewelry includes a cross in its design and other Christian sym-

Necklaces and bracelets of massive wrought gold.
Gold cups.
Gold cups.

II: H 11

Swenigorodskoi Collection of Byzantine enamels.
Byzantine goldwork.
Russo-Byzantine jewelry.



NECKLACE, BYZANTINE
VI CENTURY A. D.

bols are frequently made use of. The general effect is of great magnificence.

GOLD ROOM, II: C 32

Necklace with pendants of sapphires set to form crosses.

Earrings.

Bracelets set with large sapphires and pearls.

(The objects in the Gold Room and in II: H 11 are lent by J. P. Morgan.)

LOMBARD AND MEROVINGIAN JEWELRY

The hordes of barbarians who swept through Europe in the early centuries of the Christian era brought with them a style of jewelry supposed to have been derived from

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Oriental sources. At this period a type of ornamentation came into general use which had not been seen since the early Egyptian goldsmiths made use of it. This was the decoration of flat surfaces with an inlay of garnet or colored glass cut in slices and separated by ridges of metal. This style of ornamentation was in universal use in Europe from the third until about the eighth century. The process first appeared in Europe in the Caucasus and Crimea. From there it spread to the Lombards,

Reliquary.
Sword-handle.
Miscellaneous jewelry, lent by J. P. Morgan



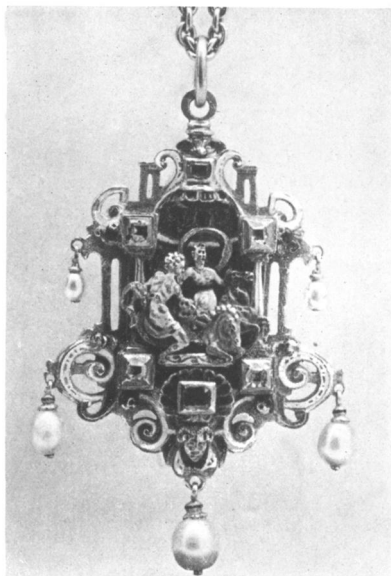
BUCKLE, LONGOBARDIC
568-774 A. D.

MEROVINGIAN

DECORATIVE ARTS WING, I: F 1 and 2
Three cases of Merovingian jewelry from the sites of ancient Frankish cemeteries, lent by J. P. Morgan.

RENAISSANCE JEWELRY

The sixteenth century marks the high-water mark of the jeweler's art. The ornaments produced then are the most beautiful



PENDENT JEWEL
ITALIAN, XVI CENTURY

Merovingians, Burgundians, Visigoths, and Anglo-Saxons.

The design of Merovingian jewelry is often of great beauty and shows amazing fertility of fancy. Fibulae or brooches are the most numerous ornaments remaining from the period and are of very high artistic excellence and workmanship. Necklaces of beads of millefiori glass, buckles, ornaments for the belt, and sword decorations are also frequently found in good examples.

LONGOBARDIC

GOLD ROOM, II: C 32
Buckles and earrings.

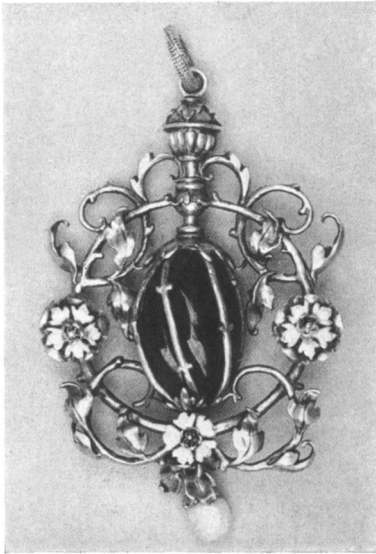


ORNAMENT, GALLO-ROMAN
IV-VII CENTURY

and splendid that the world has seen. Every variety of adornment with gold, pearls, precious stones, and enamels was used in order to enrich them. Color is

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the chief characteristic, and the placing of bright colored gems with wrought gold enameled in polychrome is the fundamental motive of the period. The art of enameling attained its highest perfection at this time, both opaque and translucent being used together in the same object. Desire for beauty of workmanship rather than mere display of wealth characterizes the best productions of the Renaissance. Figure



PENDENT JEWEL
AFTER DESIGN BY HOLBEIN

subjects were much used for decoration. The whole of every jewel, back as well as front, is finished with the greatest artistic care.

GOLD ROOM, II: C 32

Pendent jewel with bit of carnelian set in rose vine of gold and white enamel, after design by Holbein.

Jasper cup mounted in gold, enameled and set with gems, attributed to Benvenuto Cellini (lent by J. P. Morgan).

Venetian earring of enameled gold with pendants of pearls, seventeenth century.

ALTMAN COLLECTION, II: C 37

Sixteenth-century Italian pendent jewel, gold, enameled with marine deities, and set with gems and pearls.

Gold cup, enameled and pearled, by Benvenuto Cellini.

The mountings of the rock-crystals are also worthy of note as jeweler's work.

MORGAN COLLECTION, II: H 15

Collection of jewels of the sixteenth and later centuries lent by J. P. Morgan. It contains the famous Armada Jewel, a pendant of ambergris, and many other famous and beautiful ornaments.

EIGHTEENTH-CENTURY JEWELRY

Jewelry of the eighteenth century was largely rococo in design, the centers of manufacture being Paris and Venice, although much was made in various parts of Germany. Paste jewels, often called "strass" from Strasser, the inventor of the process, were used in large quantities. The pieces are at once delicate and splendid, closely related to the most typical modern jewelry.

A number of good examples of this sort are shown in the Gold Room, where a case of jewelry made in the Philippines under Spanish influence may be taken as characteristic of the simpler types of necklaces and rosaries popular in Southern Europe during the eighteenth century.

GOLD ROOM, II: C 32

Necklaces, rosaries, earrings.

NEAR EASTERN JEWELRY

Although the earlier Persian goldsmiths' work was extremely fine, as exemplified in the one gold ring owned by the Museum and here illustrated, the later pieces made in the Near East are less skilful although more barbaric. In the Moore Collection are numerous examples of eighteenth-century and later work made under Turkish influence. They somewhat resemble Thibetan work in the lavish use of gold and stones, although the materials are less precious. Simple carved silver was much favored.

MOORE GALLERY, E 12

Belts and buckles.
Necklaces and pendants.
Earrings.

THIBETAN JEWELWORK

Thibetan jewelwork is rare and of barbaric richness. The pieces are made almost

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entirely for temple use and are meant largely for the adornment of the altar or of images of the gods. The jewelry consists of masses of stones set in heavy gold, depending for effect more on quantity than on fineness of workmanship or design. The art is related to that of the Indian jewelers, but the results are distinctive and individual. The designs are all of the hieratic variety and include figures of various divinities frequently repeated.

GOLD ROOM, II: C 32

Gold head and head ornaments.
Trays, pictures, boxes, altar-ornaments, and charms.

INDIAN JEWELRY

The art of the Indian goldsmiths is one of the most interesting in the entire Orient. It is carried on at the present day along traditional lines which may be traced to the time when the Greeks, under Alexander the Great, penetrated into India. A number of the pieces of gold jewelry owned by the Museum might be of ancient Greek manufacture instead of modern Indian workmanship, as in design and technique they are very similar to many existing classical pieces. Work of this variety is artistically the most successful product of the Indian jeweler, although considered in the East less highly than the elaborately jeweled varieties. The supply of precious stones in India appears to be inexhaustible, the diamond, pearl, and emerald being most popular, and the wealth of the Indian princes in these jewels is incalculable. The method of setting is typified by a number of specimens in the Museum collection, which embraces all the best-known varieties of Indian goldsmiths' work. Nose rings and anklets, as well as all the more familiar kinds of jewelry, are worn in quantities by almost every caste in India. The silver pieces, of which the Museum owns about a dozen, are made largely for the lower classes.

Singalese jewelry is a debased variety of Indian. Some specimens of it are exhibited in the Moore Collection, E 12.

GOLD ROOM, II: C 32

Collars, necklaces, armlets, anklets, beads, earrings, etc.

CHINESE JEWELRY

The most familiar varieties of Chinese jewelry seen in America are the mandarin necklaces or Buddhist rosaries, made of



RING, PERSIAN
XV CENTURY

jade, coral, carnelian, and similar stones. There are several of these in the Bishop Collection. The Manchu head-dresses ex-



BRACELET, INDIAN

hibited in the Gold Room are of a less well-known type. They are made of pearls, hard stones, and kingfisher feathers of vivid blue, set in gold. The total effect resembles enamel, but that substance is not used.

GOLD ROOM, II: C 32

Manchu head-dresses.

BISHOP JADE ROOM, II: E 4

Necklaces, rosaries.

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MISCELLANEOUS JEWELRY

II: A 23

Two cases containing a few pieces of early nineteenth-century French jewelry and modern European peasant work.

GOLD ROOM, II: C 32

One case of Peruvian and other South American goldsmiths' work.

One case containing the Imperial orders of Japan.



VOTIVE EARRING
FOR IMAGE OF DEITY, THIBETAN

BOOKS ON JEWELRY IN THE MUSEUM LIBRARY

THE following list of illustrated books should prove of value to designers and students who are interested in designs of jewelry. In addition to the books mentioned, a number of others that reproduce the art of the gold- and silversmith from the earliest times

down to the present may also be found in the Library of the Museum.

BASSERMANN, JORDAN E. *Der Schmuck*. Leipzig, 1909.

BOYVIN, RENE. *Le Livre de bijouterie* . . . reproduit en fac-simile par M. Amand-Durand . . . Paris. 1876.

DAVENPORT, CYRIL J. H. *Jewellery*. London, 1905.

DENNIS, G. *The Cities and Cemeteries of Etruria*. London, 1883. 2 vols.

EUDEL, P. *L'Orfèverie algérienne et tunisienne*. Alger, 1902.

——— *Dictionnaire des bijoux de l'Afrique du Nord, Maroc, Algérie, Tunisie, Tripolitaine*. Paris, 1906.

HADACZEK, K. *Der Ohrschmuck der Griechen und Etrusker*. Wien, 1903.

HENDLEY, J. H. *Indian Jewellery* (*Journal of Indian Art and Industry*, v. 12). London, 1906-1909.

HOFFMANN, J. *Auswahl von Motiven aus der moderne Stil*. Stuttgart, n. d.

THE JEWEL. *Practical Designs for Modern Diamond and Gold Jewelry*. New York, 1911-1914. Vols. 1-4.

KOCH, A. *Schmuck und Edelmetallarbeiten, eine Auswahl moderner Werke*. Darmstadt, n. d.

LONDON. *British Museum. Catalogue of the Jewellery, Greek, Etruscan, and Roman*, by F. H. Marshall. London, 1911.

LUTHMER, F. *Goldschmuck der Renaissance*. Berlin, 1881.

MATTHÄY, K. L. *Ideen-magazin für Gold-Silber-und Bronzearbeiter* . . . Weimar, 1840.

MORGAN, J. PIERPONT. *Catalogue of the Collection of Jewels* . . . the property of J. Pierpont Morgan; compiled . . . by G. C. Williamson . . . London, 1910.

NÉLIDOW, A. J. VON. *Klassisch-antike Goldschmiedearbeiten im [seinen] Besitze* . . . Beschrieben und erläutert von Ludwig Pollak. Leipzig, 1903.

OEUVRES de bijouterie et joaillerie des XVII^e et XVIII^e siècles. Paris, n. d.

PARIS-LOUVRE. *Musée des Arts Décoratifs. Bijoux*. Paris, n. d.

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PATTERN BOOK for Jewellers, Gold- and Silversmiths. London, 1883.

PREMIER LIVRE de desseins de joaillerie et bijouterie, inventés par Maria et gravés par Babet. Paris, n. d.

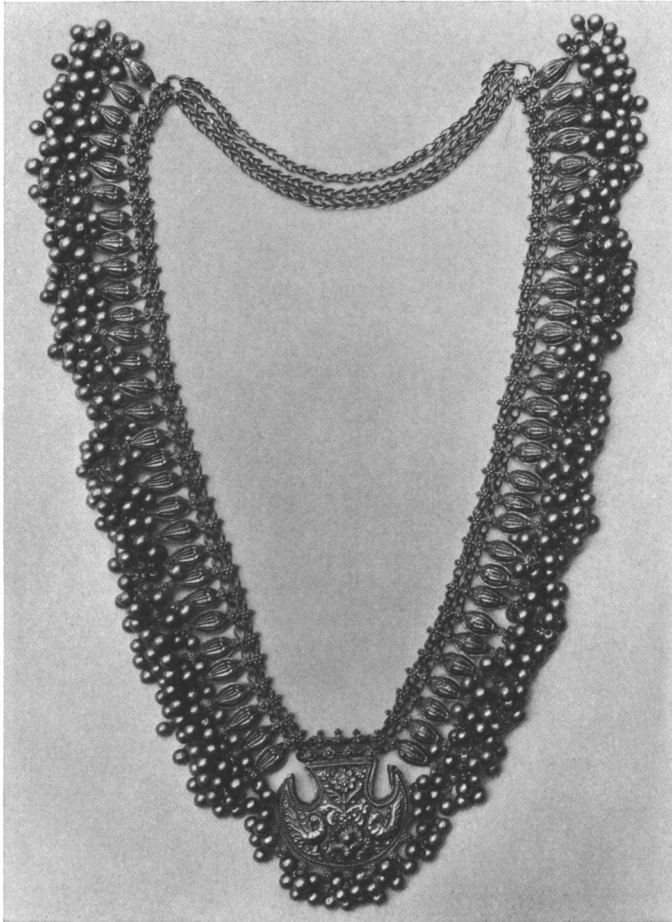
SMITH, H. C. Jewellery. London, 1908.

VERNIER, E. S. La Bijouterie et la joaillerie égyptiennes. Le Caire, 1907.

VEVER, HENRI. La Bijouterie française

au XIX^e siècle (1800-1900). Paris, 1906-1908. 3 vols.

The following periodicals are also recommended on account of the numerous illustrated articles that appear: *Deutsche Kunst und Dekoration*, *Kunst und Kunsthandwerk*, *International Studio*, *L'Art et Decoration*, *L'Art Décoratif*, *Dekorative Kunst*.



NECKLACE, INDIAN
SHOWING CLASSICAL INFLUENCE



JEWEL, ITALIAN, XV CENTURY
MORGAN COLLECTION